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THE
MASTER OF PHILOSOPHY (VISUAL ARTS)

**METAPHORS
OF
TELECOMMUNICATIONS,
TELEPATHY
AND
TRANSFERENCE:**

research exploring the poetic connectivity of these recent actual and speculative models of communication through an awareness of qualities that conduct/insulate, transmit/receive and/or communicate/resist. The art explores these poetic qualities through the selection and transformation of materials, processes and objects to generate technological, spiritual and psychological layers of meaning and experience. The writing explores the theme in two essays: *Telephonic Transference to Telepathy* and *Phone Sex, Intoxicating Phoney Organs and the Electric God/Shit Problem*. A study taking the form of paintings, objects, video, performance, installation, drawings and weavings comprises the outcome of the Studio Practice component (80%), and the written Sub-thesis (20%), which together with the Report documents the nature of the course of study undertaken.

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Marina Abramovic giving her students honey to eat after five days fasting, 1994 , Crestet Center d'Art

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Metaphors
of
Telecommunications,
Telepathy
and
Transference

Submitted for examination on the 24th of February 1999

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Metaphors of Telecommunication, Telepathy and Transference developed my painting, drawing, sculpture, exhibition, installation, object making, performance and video and vice versa. Within the energy dialogue between the conceptual and practical manifestations, my sub-thesis was also generating connectivity and imagination for the historico-psychological, schizo analytic and Derrida-mime connections between these separately defined forms of communication framed within the topic. This has inspired my studio work but it was by developing an intuitive and conscious awareness through both familiar and unfamiliar processes, materials and concepts that I was able to innovate. For example, my weaving with telecom wire is familiar and woodworking is unfamiliar. The woodworked, enamelled and copper furniture involved processes that are meant to be ignored by the viewer in relation to my weaving which is every bit a trace of labour intensity. The 'hidden' processes were sometimes contracted out, yet the weaving declares its intimate process openly. The woodworked *The Schizophrenic Tables* and *The Confession Box* have absorbed some of the ideas that were contained in the weaving with telecom wire, and have allowed the sense of electricity, sound and speech to resonate in new ways without needing an immediate literal or formal connection to a telecom wire. Nevertheless *Transmission* involved processes of shredding, accumulation and their polymorphous form situates them between the process works while using the materials and scale and a direct relationship to performance found in the closed processes of the furniture works. The furniture works are potentially or actually interactive and thus retain the quality for process to spill out openly in this situation. The large sculptural and furniture pieces, my latest paintings and the spinning performances stand out as the breakthroughs which were born out of addressing my topic in such ways as I am describing in that they are part of the connectivity that is bottled up in concentrate form in the telecom wire weavings. I believe I have been able to offer a distinct period within my art of a concentrated focus on poetic aesthetics for experiencing and understanding through art *Metaphors of Telecommunications, Telepathy and Transference*. Here, my writing is connected in form and content to my studio practice, and the schizo analytic paradigm of Gilles Deleuze and Felix Guattari extended by Avital Ronell. The question of my writing is both connected and split with that of the telephone: how does it speak?

I considered the limits of what would be acceptable for my writing and came to conclusions not to use concrete poetry like Ronell in order to develop visually sensitive ears and mouths in the reader, or publish my writing on the Net with buttons for Antonin Artaud's screams to electrify the reader. Not here anyway. In the spirit of such (im)possibilities my writing is open, hybrid and polymorphous. It is not composed in a random method and is concerned with 'becoming clear', exploring fuzzy gradations

between gesture and language, mystical and scientific, irrational and rational. My aim is to work with considerable poetic license and amplitude appropriate to engaging with *The Telephone Book; Technology, Schizophrenia and Electric Speech* by Ronell. I am tuning into the way this book, grounded in the pioneering precedent of *Capitalism and Schizophrenia* by Deleuze and Guattari, continues schizo analytic writing strategies. Schizo analytic writing uses combinations of automatic streams of consciousness, cut-up text and other radicalised forms of prose to perforate the arguments set forth by established intellectual disciplines, eg, art, science, aesthetics, economics and psychoanalysis, in order to re-combine them in a fluid territory of intellectual connectivity. I create flows and then I interrupt them while other writers telephone and flow in and interrupt the multiplying channels. This allows the content of my writing to detonate telephonic/telepathic metaphors and turns of phrase in the territory of philosophy and psychoanalysis without succumbing to formal and conventional discourse, in order to sustain a radicalising flow with the schizo analytic and academic minefield. Perhaps my writing, as a mutant of William Burroughs, could be called *The Essay that Exploded*.

In my writing I hope to connect to aspects of my studio practice such as weaving meditational telephone lines. In writing I want to wonder about the possibilities of transference, transformation, translation, lines (mental and physical) and thought forms. I have likened sentence construction to the untangling, sorting out and reconstruction of colour coded wires.

My writing process is a bit like a transitional object. In relation to the writing method of schizo analysis I attempt to sustain a phonic and pathic off-shoot into tele analysis by recombining the writing of Sigmund Freud's "*Psycho-Analysis and Telepathy*", Jacques Lacan's "*The Circuit*", Jacques Derrida's "*Telepathie*" and Ronell's "*The Telephone Book*".

Hopefully this essay is, I quote myself as if I am not myself, a bit "like a plant out of leaves of compost composed of unformed stream of conscious writings and cut up texts from a mass of references. Sometimes the cut-up text becomes my stream of consciousness and vice versa. Sometimes the cut up text is already someone else's stream of conscious, such as a quote from William Burroughs, and sometimes the stream of conscious is a way of not cutting up but working through more organically with someone else's text or ideas." Once it could go no further, my next task was not to make a conclusion in the conventional sense, but to find an off switch for this bonzai-ed rhizomic wired writing. Avital warns "There is no off switch to the technological"¹.

¹Ronell, Avital, *The Telephone Book; Technology, Schizophrenia and Electric Speech*, Nebraska, 1989, backcover (from here on Avital's *The Telephone Book* will be abbreviated as *TTB*)

My thesis title *Metaphors of Telecommunications, Telepathy and Transference* is for my studio and written components. As the written sub-thesis *Metaphors of Telecommunications, Telepathy and Transference* comprises of two distinct yet connected written works of approximately five thousand words, making up twenty percent of my masters degree at The Australian National University, Institute of the Arts, Canberra School of Art. The first written work *Telephonic Transference to Telepathy* connects ends by looking at the rational telephone to technomysticism made by Alexander Bell's assistant Watson. The second written work is *Phone Sex, Intoxicating Phoney Organs and the Electric God/Shit Problem*.

Telephonic Transference to Telepathy

I will share some thoughts on *The Telephone Book* and Marina by using telepathy, meaning the thoughts I can make of Marina's telepathy and Freud's thought transference. All this is in transference with Derrida's *Telepathie*. Multicoloured lines come from my studio work and *The Telephone Book : Technology, Schizophrenia and Electric Speech* by Avital Ronell. They are all bound together in a 'virtual ecology' of transformed telecommunications and altered states². Abramovic and Ronell both use the concept of transitory objects to create a mental transformation within the viewer/audience and reader. Abramovic uses objects and interaction in her artwork *Transitional Objects* to gently alter and refigure the body/mind of the viewer . Avital uses written intellect and 'textual operations' to "release the way we look at ordinary objects-the phone, the book-and encourages us to question the way that things are."³ This essay sets up cables of connection not just between transference and the telephone, but between transference and telepathy. In the telepathic signal, the concept of transference which is entangled with desire and technology, leads to strange encounters of crossed lines with surreal mystical/metaphysical phantasms, techno-mysticism and phone sex.

Whose unconscious is bound tightly in the telephone's coils? asks *The Telephone Book*. This question presumes that the telephone is more than utilitarian, that it can be an ideal subject to enter into psychoanalysis and that it may speak electrically and schizophrenically about its object. How do unconscious's of Freud and Bell connect to 'The Other World' of schizophrenia and spiritualism, eroticism and glossolalia? When the telephone speaks about the object of psychoanalysis the territory becomes schizo analysis.

The telephone lines of psychoanalysis are endlessly open, beginning with the cap of the unconscious that the analyst offers to the analysand, "wie der Receiver des Telefons zum Teller eingestellt ist."⁴ Freud tells us that the two unconscious's are to operate as a single telephonic unit, hooking up certain telepathic channels with the technical skills of an engineer.

²Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, chapter 5. Machinic Orality and Virtual Ecology, Indiana, 1995, Virtual ecology was a term developed by Bahktin.

³ *TTB*, backcover, Boston Review

⁴*TTB* p99, Freud, *Recommendations to Physicians practicing Psycho-Analysis*, SE, 12:111



City of Angels, collaboration between Marina Abramovic and Ulay Layspielen, video installation (first version), Kunstverein. It includes an old fuse box found in a Thai monastery covered in gold leaf and giving it the presense of a sacred object.

Think back on what we said in preceding years about those striking coincidences in the sphere of what he (Freud) calls Telepathy. Very important things, in the way of transference, occur in two patients, whether one is in analysis and the other is just on its fringes, or whether both are in analysis. At that time, I showed you how it is through being links, supports, rings in the same circle of discourse, that the subjects simultaneously experience such and such a symptomatic act, or discover such and such a memory.⁵

'Like Transference, the Telephone is given to us as effigy and as relation to absence'⁶. Ronell connects us through to Lacan who wired the concept of transference to the telephone. Lacan discusses 'the discourse of the circuit I am integrated in':

'In "The Circuit" Lacan rewires the subject, making it imperative to think the law of transmission according to telephonic logic. Telepathy, transference, and the discourse of the other which condemns me to reproduce, tie me to the telephone apparatus of which I am a part. I am integrated in a circuit, transmitting on automatic and speed dial.'⁷

Avital's text uses visual interference and manipulation to disturb the linguistic enunciation of the verbal matter. When Ronell and Derrida enunciate a telepathic and telephonic connectivity, they bring in interference and resistance to disrupt a smooth reading of

⁵ TTB p387, Lacan, The Circuit

⁶ TTB, p84, Lacan, The Four Fundamental Concepts

⁷ TTB, p387

unfolding linear sequence. In strategies of loss of authority⁸ with an altered analysis of desire telepathy speaks from the telephone lines.

Avital begins with transitory objects, goes to the telephone and ends with telepathy in the chapter Derrida to Freud: The Return Call.⁹ Her interpretation of the story of Fort/Da analysis turns the reel of string into a wire (or a telephone cord). The telephone extends the idea of the fort/da. Instead of throwing away a reel to come to terms with a mother's disappearance, a child can pick up the phone handset and cast it away before it learns how to say hello. Not only is language and individualisation being attempted in the throwing away of toys but the grasping of tools. Fort/da contains some of Freud's ideas about language formation and the process of self identification with which the possibility for technology develops. The telephone as a medium between self and other, prosthesis, God, an exteriorised nervous system, electric speech and as a medium in terms of the abstract idea of a supernatural femininity, all help to imagine weird transitional objects eg. the telephone as a monsterized mouth-ear organ. The telephone's unconscious is our unconscious. The concept of transference is related historically-psychologically to thought-transference. Freud talks about the way a child creates self identity in relation to distance and the mother through the metaphor of strings. Strings in a more overt technological critique become multiple wires leading to telephones and schizophrenics. Freud's concept of transitory objects explains a concept of self and other and is given through the story of the child who throws a reel away and reels it back in to come to terms with a mother's disappearance.¹⁰ Derrida takes this concept of play and refers back to Freud and his own writings and authorship "The divisibility of place and the reversibility of time, the superimposition of the "fort" upon "da", the destination of the postal network .." Derrida continues by referencing Heidegger "...and of a space in which back and forward, front and backward, near and far, are no longer defined by opposition to each other.

Henry Miller at the beginning of Deleuze and Guattari's *Capitalism and Schizophrenia*, describes how psychoanalysis is paying¹¹ for the privilege to whinge in private:

⁸Deleuze and Guattari describe their dual authorship of *Capitalism and Schizophrenia*: "Since each of us was several, there was already quite a crowd." Derrida in *Telepathy* deconstructs, loses his head and maintains a balance.

⁹ *TTB*, pp 84 to 94

¹⁰ *TTB*, p 84

¹¹The issue of paying for a mind altering substance is a nodal point in the transferring territory. Freud has a currency attached to his practice, as Hubbard has mind control guarding his 'standard banks' which are filled with metaphors of electronic circuitry. At an interdisciplinary conference "Art meets Science and Spirituality in a Changing Economy" Marina Abramovic placed her repeated question of "why use telephones when we can use telepathy". Foucault in *The technologies of the Self* p37, discusses pre-Freudian stoic metaphors for censorship machines: 'the night watchman, who doesn't admit anyone into

"Lie down on the couch then and try to think up something different. The analyst has endless time and patience; every minute you detain him means more money in his pocket.....Whether you whine, howl, beg, weep, cajole, pray or curse- he listens. He is just a big ear minus a sympathetic nervous system. He is impervious to everything but the truth. If you think it pays to fool him then fool him. Who will be the loser? If you think he can help you and not yourself, then stick to him until you rot."¹²

The psychoanalyst remains engaged to his/her patient by transferring any information, speech made by the patient, to an interpreter installed in their psychoanalytic mind resembling in greater or lesser degrees Freud.

Freud gives us a definition that brings together concepts of telepathy and thought-transference. He says 'without much violence they can be considered as the same thing'¹³ and continues to say of both telepathy and his term thought-transference : 'that mental processes in one person - ideas, emotional states, conative impulses - can be transferred to another person through empty space without employing the familiar methods of communication by means of words and signs' ¹⁴ .But Freud's **currency** and psychic regulative construct definitely remains as thought-transference, not telepathy proper.

Freud wrote some lectures on Telepathy that he was going to give to the Institute of Psychoanalytic Research but he did not give them. He was not there and the Telepathic connection, with the "Ladies and Gentlemen...." he was to formally address, was made when the audience read it ¹⁵ .

An event can take place which isn't real. My usual distinction between reality and external reality is perhaps not quite adequate at this point. It gestures toward the event which no idea of 'reality' can help us think. But so what, I'll say to you, if what is announced in the announcement indeed bears the index 'external reality'? Well then, treat it as an index , it can signify, **telephone**, **telesignal** another event that takes place before the other, without the other, in accordance with another time, another space, etc. That's the a,b,c of my psychoanalysis. When I speak of reality, its so to send them to sleep, otherwise you wont understand any of my rhetoric. I've never given up hypnosis, I've simply transferred one mode of induction to another: one might say that I've become a writer and have poured all my powers and hypnagogic desires into the writing, into the rhetoric, into the staging and into the composing of the

town if that person can't prove who he is (we must be "watchman" over the flux of thoughts), and the money changer, who verifies the authenticity of currency, looks at it, weighs it and verifies it. We have to be money changers of our own representations of our thoughts, vigilantly testing them, verifying them, their metal, weight, effigy.

¹² Deleuze and Guattari, translated by Hurley, Robert, Capitalism and Schizophrenia: Anti Oedipus, New York, 1977, p 15

¹³Royle, After Derrida, Manchester 1995, p70

¹⁴ibid

¹⁵ Meine Damen und Herren! Royle, After Derrida, Manchester, 1995, p66

texts. What do you want me to say to you, **sleep with me**, that's all that interests them, the rest doesn't matter. So the telepathic announcement has come true even if it hasn't come to pass in external reality, that's the hypothesis I'm allowing to be read at the very moment I foreclose it at the surface of my text.¹⁶

Freud's claim that "the theme of telepathy is in essence alien to psychoanalysis" is right and wrong. It is a foreign body Derrida argues: "So psychoanalysis....resembles an adventure of modern rationality set on swallowing *and* simultaneously rejecting the foreign body named Telepathy, on assimilating it and rejecting it without being able to make up its mind one way or the other"¹⁷ Psychoanalysis is shown by Derrida to disturb and traumatise 'reason's relation to itself'.

Freud mentions telepathy in "*The New Introductory Lectures on Psycho-analysis*", but it is in his posthumously published "*Psychoanalysis and Telepathy*" that he expands his ideas on telepathy "When they first came into my range of vision more than ten years ago, I too felt a dread of threat against our scientific *Weltanschauung*, which, I feared, was bound to give place to spiritualism or mysticism if portions of occultism were proved true. To-day I think otherwise. In my opinion it shows no great confidence in science if one does not think it is capable of assimilating and working over whatever may perhaps turn out to be true in the assertion of the occultists."¹⁸

The prefix *tele* is epistemologically programmed in the Romantic concept of sympathy: telepathy is exaggeration, exceleration of sympathy and also its opposite in the loosening, fragmenting, dispersion and dissemination of ideological basis where by the idea of telepathy challenges what is 'familiar' and 'normal'. Derrida's sense of telepathy is 'familiar' to Greek *tele-pathein*, which 'implies both the idea of distance (tele) and that of suffering, feeling, being touched (pathein) in its physical, emotional and aesthetic sense.' She asks what is distant feeling, feeling distant, feeling in the distance? Is all analysis including psychoanalysis, tele- analysis?¹⁹

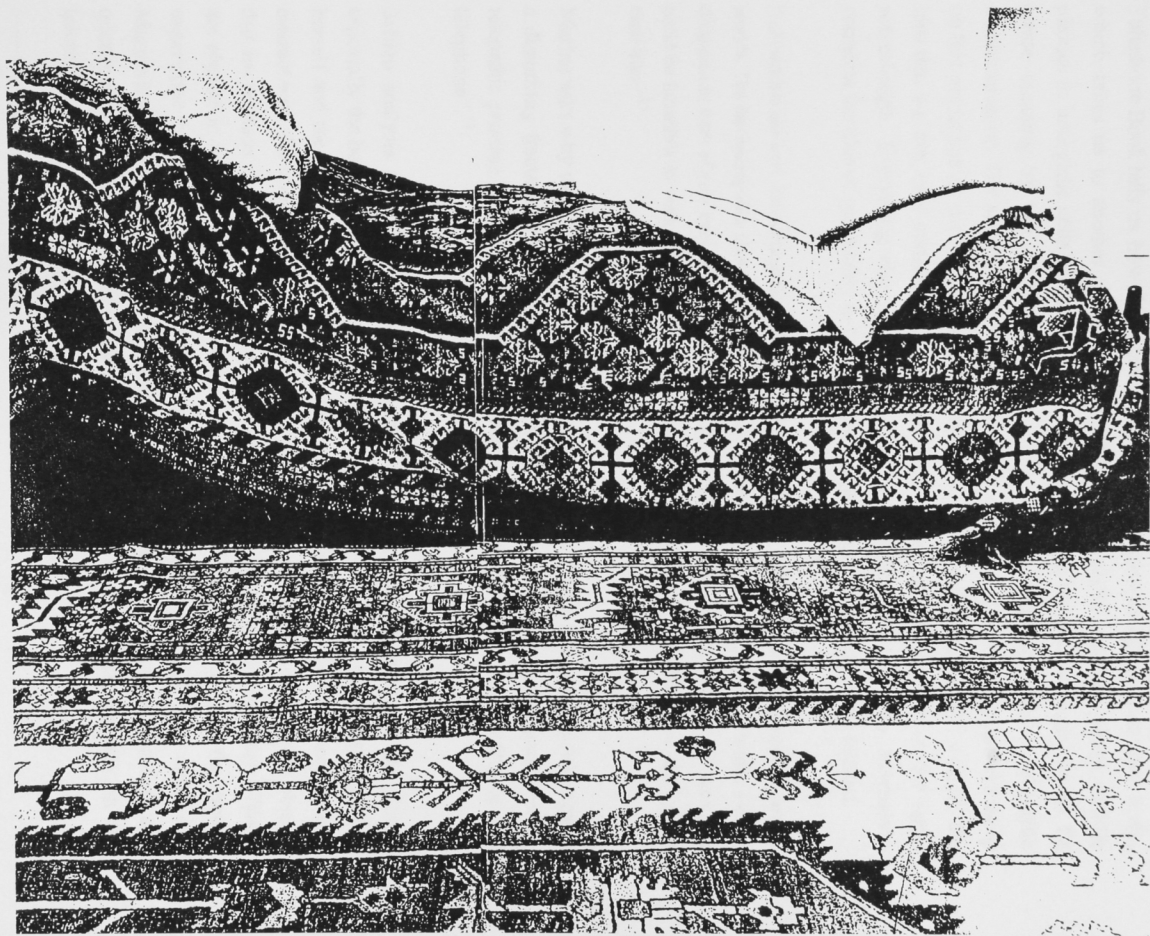
Parallel tracks from a structure of professional absenteeism run briefly between phone sex and psychoanalysis, but it is the crash that is more revealing. In both phone sex and psychoanalysis one person speaks verbally to another. There is the code of not being there. The caller and the analysand are both required to pay. While the psychoanalytic

¹⁶Forrester, *The Seductions of Psychoanalysis: Freud, Lacan and Derrida*, Cambridge, 1990, p. 234-59 my emphasis. Further reference in chapter 10: Psychoanalysis: Gossip, Telepathy and or Science?

¹⁷Royle, *After Derrida*, Manchester, 1995, p66, Derrida, *Telepathie*

¹⁸ *TTB*, p450, Sigmund Freud, *Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. and ed. James Strachey

¹⁹ Royle, *After Derrida*, Manchester, 1995, p71, Claudelle Sartillot, 'Telepathy and writing in Jacques Derrida's 'Glas'', *Paragraph*, Vol. 12, No. 3, 1989, 214-28: see 217



2. Freud's couch

practice of transference is repeatedly shown to resonate with telephonics and telepathy in the work of Ronell, Derrida, Lacan and Freud, Ronell like Deleuze “explores an experience and a technology that are no longer Freudian”²⁰ through schizo analysis. The Telephone Book tells us how the schizo distributed telephone receivers upon their body, which takes us to another parallel track- William Burroughs madness about cellular phones in in/organic cells of the technological and mutating human and social body. To create meaning by use of ‘parallels’ or ‘ideas that resonate’ connotes a telepathic communication. The scientist Tesla says that every object, human being, plant and thing on this planet has its own wavelength or frequency. He talked about parallel worlds, the idea that we can only communicate with our world, with objects that are on the same wave-length. Everything else is invisible. The performance artist Marina Abramovic connects the idea of spirituality to the invisible world which cannot be proved to exist.

“...Scientists are now discovering that this invisible world actually exists. There are hundreds of parallel worlds. The fascinating idea about being in this space is that just by changing my wave-length, I could disappear in front of your eyes and reappear in the same room but in another order, with another set-up. It could be incredible to work with scientists and artists and make such things possible. You could make time trips.”²¹

Marina asks why use telephones when we can use telepathy? The Telephone Book creates a disturbing fractal of metaphors from Freud’s interpretation of thought transference, telepathic process, and “transformations, such as occur in speaking and hearing by the telephone”.²²

Schizo analysis takes the analysis of desire into the political realm and the body, especially the body without organs²³. Marina uses the body to create mental leaps within herself and the audience. Her *Transitory Objects* have a user friendly furniture form to interact with the viewer/audiences bodies. Abramovic intervenes with transitional objects that are perhaps closer to new age healing ideas than psychoanalysis. *Transitory Objects* are objects in which energies of metals and mineral stones are used to help the viewer experience their own emptiness. The Freudian couch is replaced by a copper divan and Marina's philosophy comes from the east instead of the west. Her repeated assertion and question of telepathy is often made as a challenge to people's dependence on the telephone.

²⁰Deleuze and Guattari, Capitalism and Schizophrenia: Anti Oedipus, New York, 1977, p15, Henry Miller, Sexus, pp429-30

²¹Wijers, Louwrien (ed) Art Meets Science and Spirituality in a Changing Economy, Great Britain, 1990, p60

²² *TTB*, pp449, 450, Sigmund Freud, Dreams and Occultism

²³Deleuze and Guattari develop the phrase body without organs from Antonin Artaud

Transitory objects are like a site of transformed electricity and energies. "The Telephone Book" switches Lacan's fort/da string for a telephone line. In the work *Green Dragon* Abramovic replaces the Freudian couch with essential metals and crystals.

Avital and Marina take creative and critical positions in relation to the fact that since last century electricity harnessed by science replaced magic, male sorcery blazing as feminine witchery burned in the back ground²⁴. Here is a shifting of the territory defining rational/irrational, masculine/feminine, psychoanalysis/schizophrenia. The telephone was the psychogenic disturbance to end all psychogenic distances, the telepathy to end all telepathy.

Avital's transcended, transformed, perverse, mutating telecommunications explore an endgame metaphysics that turns base telecommunication lines into divine rays, and vice versa, so it can touch the human spirit. How might such alternative wiring connect with Marina Abramovic's position that Electrical and Telecommunication networks are destroying the cosmos?²⁵ Abramovic's project follows aspects of Antonin Artaud's, where his electroshocks administered by psychiatry were countered with his electroshocking screams of the radio play.

Abramovic says:

"In our 'civilised' world the non-rational capacities which we still possess as children are completely destroyed within a rational education system. Bit by bit we are pushed into a rational pattern, losing our non-rational abilities and instincts. Our society is constructed upon rational patterns. Everything which is not rational is treated with a certain secrecy. Only among good friends can someone admit that he believes in dream, telepathy, acts of providence, astrological prophecies, magical power or visions. Our rational way of thinking demands proof, evidence, but this is only one element in our perceptive capabilities. Things that we cannot explain rationally are eliminated from our lives, as if they were non-existent. We don't want to know anything about them. Art is a field in which the non-rational may sometimes be tolerated, where it is creatively employed. I want to introduce the non-rational into our society. In far eastern cultures, the non-rational is part of the everyday; there things we reject as miracles or pure 'chance' are not excluded."²⁶

Marina offers up the idea of telepathy when she talks about ideas that influence her art practice. She believes she and others practices it everyday, and that the early morning is

²⁴ *TTB*, p247 for further connection of the telephone to witchcraft

²⁵ Meschede, Friedrich (ed), Drathen, Doris von 'World Unity: Dream or Reality, A question of Survival', *Abramovic*, Stuttgart, 1993, p292

²⁶ Meschede, Friedrich (ed), Drathen, Doris von 'World Unity: Dream or Reality, A question of Survival', *Abramovic*, Stuttgart, 1993, p.235

bet time for this, before electronic noises of the day interfere. As a student of hers I found the idea intriguing as a way of expanding my concept of art and to challenge my metaphors of telecommunications. Marina's *Transitional Objects* are connected to her central idea of the body as medium in performance art, in which issues of verbal and non-verbal communication are related. Perhaps her belief in telepathy comes through the heightened awareness she gained through the long experience with the extremes of the body, and needing to go beyond comfort zones for her art. Her idea of telepathy is part of her journey to extreme limits, such as her 1974 performance *Rhythm 2* in which she swallowed medications given to sufferers of catatonia and schizophrenia. With her partner Ulay, performances were made in which both sat for hours without moving or speaking. It was an exercise in indirect communication²⁷. Like Nietzsche's *Telephone to the Beyond*²⁸ which is both the body and the mind beyond limits, Abramovic goes beyond limits:

Rational understanding is only a small part of our perceptive faculties, the rest, dreaming, magic, contemplation and meditation, visions or telepathy have been completely buried.

Doing nothing or sitting motionless is essential. It is emptying yourself. You don't put more information in, more newspaper, more television, more this, more that. When you empty yourself, you can connect with the natural flow of energy of our planet, of vibrations, magnetism. And when you connect with the natural flow of energy, then you become at peace with reality.²⁹

Abramovic's attempts to return to a primal state of connectivity with nature with an urgency motivated by foreseeing an apocalypse of world environmental destruction. Visual and linguistic systems of meaning undergo a destruction to refigure a hermeneutics of non/communication, spatio-temporal annihilation and an awareness of the primal vision and experience that revises and resonates with contemporary metaphors of lines of light and spheres of data.

Abramovic's statements about Telepathy and performance art remind us that art has a history of talking about the unspoken and the irrational. Writing historically is better suited to psychoanalysis, and more recently psychoanalysis of psychoanalysis, and schizo analysis. Freud's psychoanalysis defined itself and his term and practice of transference by a split between thought-transference/Telepathy. Derrida literally reads the thoughts of

²⁷ Buddhism describes a state of indirect perception that can be attained through sustained meditation, which by passes the usual working of sense organs.

²⁸ *TTB*, p 21, Nietzsche, *The Genealogy of Morals*, reference continued p416, *TTB*: 'Nietzsche evokes the telephone, a kind of transcendental sprint to the beyond....but already in stages that figure "the seduction of the ear," Nietzsche, in *The Birth of Tragedy*, starts wiring his texts telephonically.

²⁹ Wijers, Louwrien (ed) *Art Meets Science and Spirituality in a Changing Economy*, Great Britain, 1990,

transference by a split between thought-transference/Telepathy. Derrida literally reads the thoughts of Freud in '*Telepathie*'. The connectedness of rational and irrational flows out of this shifting fault line. In Bell's invention of the telephone and Bell's wacky assistant's spiritualism a simultaneous schism re territorialises the borders of science and mysticism.

Foucault says somewhere "I think that silence is one of those things that has unfortunately been dropped from our culture. We don't have a culture of silence."

Merleau Ponty 'talks' about a primordial silence in *The Phenomenology of Perception* of 1945:

The communication or comprehension of gestures comes about through reciprocity of my intentions and the gestures of others, of my gestures and intentions discernible in the conduct of other people. It is as if the other person's intention inhabited my body and mine his.³⁰

There is no doubt that empathetic transfer, transferred intuitive understanding, is the most complete and perfect there is. But it is far from being an everyday occurrence; and it is also very far from being a method of analysis which can be spoken about, deployed, discussed and brought into day light and common currency. It is not hard and base enough. It is subtle, like the subtle body in Tantra, where the sense is too great or intense to be expressed in words, too sacred to be uttered and/or indescribable or indefinable.

It is through my body that I understand other people , just as it is through my body that I perceive 'things'. The meaning of a gesture thus 'understood' is not behind it, it is intermingled with the structure of the world outlined by the gesture, and which I take up on my own account. It is arrayed all over the gesture itself...³¹

It is vague and it is dangerous to rely upon the unsayability of gesture in Merleau-Ponty's position. Comprehension, he seems to argue , may be achieved through various empathetic, analogical, transferential means, but they are ineffable.³²

He does realise that we are not helpless, isolated monads, gesticulating at each other over an unintelligible medium. There is a common physical world which the two counter-subjects inhabit, interact and connect as fluent nomads. There is a world of space and spatial reality which is a common reference point for us all. Merleau-Ponty announces that

³⁰ Benthall and Polhemus, *The Body as a Medium of Expression*, New York, 1975, p88, Merleau-Ponty, *Phenomenology of Perception*, p 186

³¹ Benthall and Polhemus (ed's), *The Body as a Medium of Expression*, New York, 1975 p88, Merleau-Ponty, *Phenomenology of Perception* p186

³² Benthall and Polhemus (ed's), *The Body as a Medium of Expression*, New York, 1975, p88, Merleau-Ponty, *Phenomenology of Perception* p.186

space is not one of dualistic incomprehension but of interpretive potency. An 'open and indefinite power of giving significance' lies behind the message, lies behind even the faculties for emitting messages, the body and speech organs.³³

It is, however, quite clear that constituted speech, as it operates in daily life, assumes that the decisive step of expression has been taken. Our view of man will remain superficial so long as we fail to go back to that origin, so long as we fail to find, beneath the chatter of words, the primordial silence, and so long as we do not describe the action which breaks this silence. This word is a gesture, and its meaning a world.

Behaviour creates meanings which are transcendent in relation to the anatomical apparatus, and yet immanent to the behaviour as such, since it communicates itself and is understood. It is impossible to draw up an inventory of this irrational power which creates meanings and conveys them.³⁴

Chomsky and Merleau-Ponty believe that surface structures arrive after a vast process of transformational change from deep structures, so the bodily sign arrives, for Merleau-Ponty, as a highly sophisticated product of intentional transformation which emanate, ultimately from the 'primordial silence'.³⁵

Burroughs developed viral tropes of genetic mutation, genetic algorithms, binary code as genetic information of the human organism, computers and viruses. He gives an imagining of corporeal communications technology, in which his use of the term cellular refers to both its biological and technological referents.

'The 'Other Half' is the word. the 'Other Half' is an organism. Word is an organism. The presence of the 'Other Half' a separate organism attached to your nervous system on an air line of words can now be demonstrated experimentally. One of the most common 'hallucinations' of subjects during sense withdrawal is the feeling of another body at an angle...yes quite at an angle is the Other Half' worked quite some years on a symbiotic basis. From symbiosis to parasitism is a short step. The word is now a virus. The flu virus may have once been a healthy lung cell. It is now a parasitic organism that invades and damages the lungs. The word may have once been a healthy neural cell. It is now a parasitic organism that invades and damages the central nervous system. Modern man has lost the option of silence. Try halting

³³Entrusted to language the telephone offers transference. The collaborative performances of Abramovic and Ulay are remarkable for rarely using words or text.

³⁴Benthall and Plohemus (ed's), The Body as a Medium of Expression, pp 89, 90, Merleau-Ponty, The Phenomenology of Perception, pp184, 189

³⁵Benthall and Plohemus (ed's), The Body as a Medium of Expression, New York, pp 89, 90, Merleau-Ponty, The Phenomenology of Perception

your sub-vocal speech. Try to achieve ten seconds of inner silence. You will encounter a resisting organism that forces you to talk. That organism is the word.³⁶

and from Nova Express:

It was found that the binary information could be written at the molecular level... However, it was found that these information molecules were not dead matter but exhibited a capacity for life which is found elsewhere in the life of the virus.³⁷

L. Ron Hubbard talks about people not using their analytic mind as referring to intergalactic rubbish that was dumped on earth by Martians and inscribed itself on human biological cells as providing the 'engrams' or voices that people who hear voices are listening to. Apparently he believes these demons come from engrams, words written on the protoplasmic cells of humans. 'People who have exterior vocal demons - circuits have tied up their imagination circuits'³⁸

L. Ron Hubbard gives wiring instructions; the 'analyser' belongs to the analytic mind of consciousness and self-identification.

An electronic engineer can set up demons in a radio circuit to his hearts content. In human terms, it is as if one ran a line from the standard banks toward the analyser but before it got there he put in a speaker and a microphone and then continued the line to the plane of consciousness. Between the speaker and the microphone would be a section of the analyser which was an ordinary, working station but compartmented off from the remainder of the analyser. 'I' on a plane wants data. It should come straight from the standard bank, compute on a sublevel and arrive just as data. Not spoken data. Just data.

With the portion of the analyser compartmented off and the speaker-microphone installation and the engram containing the words 'got to listen to me, by God' in cronic restimulation, another thing happens. The 'I' in the upper level attention unit wants data. He starts to scan the standard banks with a sublevel. The data comes to him *spoken*. Like a voice inside his head.³⁹

³⁶Contemporary Sound Arts (Firm) 'Cellular phones: Corporeal Communications in William S. Burroughs and L. Ron Hubbard', Essays in Sound 2 Technophonia, Darlinghurst, 1995. Douglas Kahn refers through extended metaphor and metonym to cellular phones in his writing on Burroughs and L. Ron Hubbard. Burrough's famous phrase 'language is a virus' comes from *The Ticket That Exploded*

³⁷Kahn, Douglas, Contemporary Sound Arts (Firm) 'Cellular phones: Corporeal Communications in William S. Burroughs and L. Ron Hubbard' Essays in Sound 2 Technophonia, Darlinghurst, 1995, p. 47

³⁸Kahn, Douglas, Contemporary Sound Arts (Firm) 'Cellular phones: Corporeal Communications in William S. Burroughs and L. Ron Hubbard' Essays in Sound 2 Technophonia, Darlinghurst, 1995, p. 52

³⁹Kahn, Douglas, Contemporary Sound Arts (Firm) 'Cellular phones: Corporeal Communications in William S. Burroughs and L. Ron Hubbard' Essays in Sound 2 Technophonia, Darlinghurst, 1995, p. 52

Burroughs and Hubbard are both describing an inner biologic of word virus. Hubbard founded scientology which takes paying for analysis to the point that it constantly faces charges of mind control and extortion of exploited members world wide today. Hubbard's use of the term 'Standard Banks' could mean the place of clear memory in the mind while simultaneously referring to monetary banks. Guattari's chapter called "Machinic orality and virtual ecology"⁴⁰ offers alternative wiring instructions for the unconscious, a rewired psychoanalysis. Schizo analysis is a critical mechanism which searches for psychic space outside of an exploitative and repressive mental blocks and pure interiority:

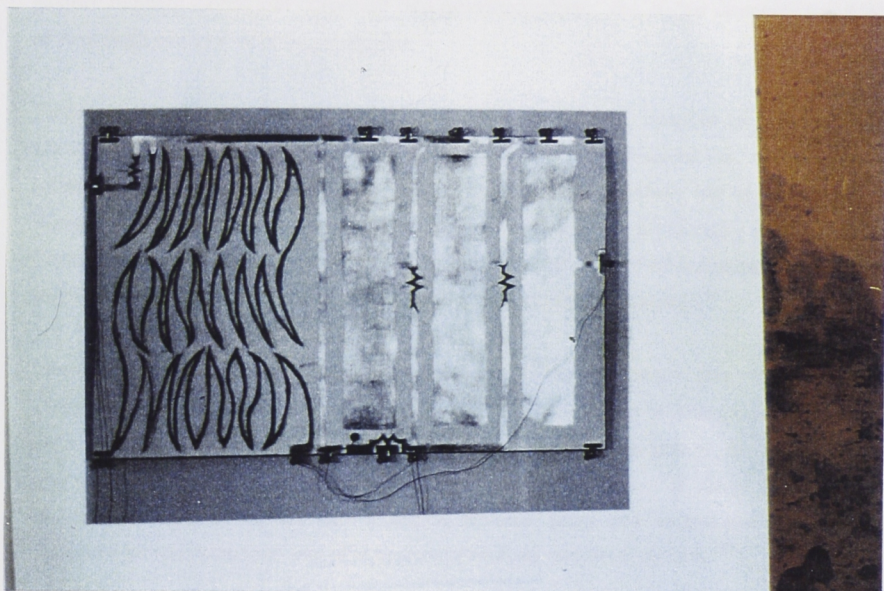
Strange contraptions, you will tell me, these machines of virtuality, these blocks of mutant percepts and affects, half-object half-subject, already there in sensation and outside themselves in the field of the possible. They are not easily found at the usual market place for subjectivity and maybe even less than that for art; yet they haunt everything concerned with creation, the desire for becoming-other, as well as mental disorder or the passion for power....(These) assemblages of aesthetic desire and the operators of virtual ecology are not entities which can be easily circumscribed within the logic of discursive sets. They have neither inside or outside. They are limitless interfaces which secret interiority and exteriority and constitute themselves at the root of every system of discursivity..... These assemblages cannot be located in terms of extrinsic systems of reference such as energetico-spacio-temporal coordinates or well-catalogued, semantic coordinates. For all that they are apprehendable through an awareness of ontological, transitivist, transversalist and pathic consistencies. One gets to know them not through representation but through affective contamination. They start to exist in you, despite of you. ⁴¹

Burroughs criticised Ginsberg's 'Beast Language' because Ginsberg might be able to achieve that ten seconds of inner silence, and Burrough's was opposed to the idea of transcendence. Burrough's identifies something he calls an 'air line', which is similar yet emphatically base in relation to the Prana of Tantric buddhism - which literally translates as breath - which refers less to the physical breath and more so to the subtle energy. Tantra is more like art than philosophy where sensuous experience, along with the intuitions it nourishes, is fundamentally useful, yet it has also been able to construct and retain for centuries a complex philosophy, masses of writing and verbally transmitted knowledge. ⁴²

⁴⁰Guattari, Felix, translated by Paul Baines and Julian Pefanis, Chaosmosis: An Ethico-Aesthetic Paradigm, Indiana, 1995, pp88 to 97

⁴¹Guattari, Felix, translated by Paul Baines and Julian Pefanis, Chaosmosis: An Ethico-Aesthetic Paradigm, Indiana, 1995, p88

⁴² Benthall and Polhemus (ed's), The Body as a Medium of Expression, New York, 1975, p278 and image essay inserted between pp88 and 89 connects ideas of non-verbal communication, body language and Tantra.



3. *The Oscillators*, Joyce Hinterding, pencil, graphite, silver leaf, solar panel, wires, clips, transistor, piezo speaker. This drawings has electricity running through it to produce sound

Digital information is producing new wondrous effects in the same way that electricity did in the nineteenth century with bodies of information are described in zeros and ones for ones manipulation and it is quite easy for reality to be simulated and altered at will. While touching on Abramovic's performance art and telepathy, 'primordial silence' and bodily gesture beneath words and corporeal telecommunications, the circuit connects to aspects of twentieth century techno- mysticism.

Techno-mysticism invests objects with magical properties. Similar to the mysticism always within human societies, it is different in that it is founded on 'rationality' and scientific principles. In the past mysticism held society together, but in contemporary Western culture it attests to the endurance of the "irrational" in a rationally ordered world. Contemporary mysticism is in part a reaction to the principles of industrialisation. New scepticism has been gathered by heightened environmental awareness.⁴³

'Nineteenth century techno-mysticism, then was motivated by two main factors. First, the rationalism of scientific enquiry had eroded much religious faith. The mysterious aspect of human experience could be conserved by endowing electricity, or "animal magnetism", with mystical powers. Second, there was a great awe at the wonders of technology. Electricity was an invisible form of energy. Its extraordinary powers could easily be imbued with a magical presence. Many new technologies had seemingly miraculous powers: technology moved in mysterious ways, its wonders to perform.'⁴⁴

Back in 1874 Watson a member of the Society for Psychical research became Alexander Bell's assistant. Boston and Salem are the dual Birth place of the telephone, the telephone always, especially in conception, stretched over distance. It is Watson's story of the telephone that reminds us that the telephonic seed was planted in Salem. Watson had seen a halo about his head, practiced table tapping, and the heads of flowers spoke to him as a boy, Ronell tells us:⁴⁵

"As the two [Bell and Watson] were advancing toward a telephone that would both transmit and receive, they still appeared to depend upon the paradigm of Watson's earlier seances, though this point is never made explicitly. One example to illustrate spooked circuitry may suffice: 'I knew we were using the weakest current ever used for any practical purpose and that it was also of a very high intensity, for we had talked successfully through a circuit made up of a dozen persons clasping hands- a very great

⁴³Potts, 'Technomysticism', 21C, Autumn 1993, p44

⁴⁴Potts, 'Technomysticism', 21C, Autumn 1993, p44

⁴⁵ *TTB*, p261, Thomas A. Watson, *Exploring A Life: The Autobiography of Thomas A. Watson*, pp237 to 250



LE BACQUET DE M. MESMER.

ou l'expérience fidelle des Opérations du Magnétisme Animal.

resistance... These were some of my thoughts while I was manipulating things in every possible way, trying to make the telephone talk"⁴⁶

Ronell writes that Watson "provides a ceiling which these phenomena fall, landing softly on their ghostly feet, in a realm where scientific and pre-scientific vapours mix magically"⁴⁷ Watson: "my limited experience does not justify dogmatising on this disputed subject....I am better satisfied with the explanation that ...other mediums are endowed with the power to transform some subtle, bodily radiation into mechanical force that produces the raps, movements, and slate writings as a steam engine changes heat into mechanical motion or a telegraph instrument transforms pulses of electricity into the taps of the Morse code."⁴⁸

Watson doesn't completely negate the supernatural, but converts it, "revalues it, by a special transformer, into electric currency."⁴⁹ The assistant to Bell, Watson the spiritualist, interviews a schizophrenic in Bell's laboratory. Watson also tells us of a man (not Derrida, Ronell tells us:)who "would transform the telephone into a system of telepathically guided transferrals"⁵⁰.

The wireless man meets Watson at the laboratory:

"At the appointed time a stout, unkempt man made his appearance. He glanced at the telephones lying around the benches but didn't take the least interest in them. He told me that the telephone was already a back number and if we would hire him he would show us how to telephone any distance without apparatus or wires. He looked as sane as most of the inventors I had worked with and I became interested. When I asked what experiments he had made, he told me in a matter of fact tone that two prominent New York men, whose names he knew but he had never seen, had managed surreptitiously to get his brain so connected with their circuitry that they could talk with him at any hour of the day or night wherever he was and make all sorts of

fiendish suggestions- even of murder. He didn't know just how they did it but their whole apparatus was inside his head and if I wanted to find out their secret I must take off the top of his skull and study the mechanism at work. For fifteen dollars a week, he said he would place himself entirely at my service to do whatever I pleased with him. Long before he finished his tale I knew that I was dealing with crazy man. I didn't dare turn down his proposition for fear that he may go on a rampage in that lonely attic so I excused myself from starting to dissect him at once on the ground of a pressing engagement and he went away promising to come again the next day. He didn't come again and the next time I heard of him [by phone perhaps: suggests Ronell] he was in an insane asylum. Within the next year or two several men whose

⁴⁶ *TTB*, p261, Thomas A. Watson, Exploring A Life: The Autobiography of Thomas A. Watson p 93

⁴⁷ *TTB*, p249

⁴⁸ *TTB*, p250

⁴⁹ *TTB*, p250

⁵⁰ *TTB*, p264, Thomas A. Watson, Exploring A Life: The Autobiography of Thomas A. Watson p 98

form of insanity made them hear voices which they attributed to the machinations of enemies, called at the laboratory or wrote to us for help, attracted by Bell's supposed occult invention." ⁵¹

Ronell: "Noise machine, schizo leash, war-zone shots in the dark, lover's discourse or phantomic conference call, the telephone as such is, like the phallus, empty but powerful." ⁵²

In the 1850s the first transatlantic cable plan was underway. The first message sent by Morse was 'What hast God wrought!'. ⁵³ God, like Technology continues exist, by way of special transformers, after its death. Bell said by contrast "Watson come here I need you!"Wat-son...evoking fort-da of the necessary other. ⁵⁴

In the history of the word 'telepathy', the word 'telepathy' is part of wider explosion of communication forms that occurred in the nineteenth century. Many other words had to be invented for new phenomena in the time of the birth of the word telepathy such as telesthesia, telemedia, teleculture, telegraphy (1795), photography (1839), the telephone (1835), the phonograph (1877), gramophone (1888) ⁵⁵. Advances in technology in the late nineteenth century brought about a decline of Christianity in Europe and North America. Telepathy and the new technologies were some of the secularised substitutes for belief in God. Spiritualism and modern psychology both rose in the mid nineteenth century. The word 'telepathy' was invented in 1882 by Frederick Meyers. Psychoanalysis arrived a few years later, defining itself not just in relation to other more medical, scientific psychology but with the occult, for example, telepathy. In 1882 Myers told London Society for Psychically Research: 'we venture to introduce the words *telesthesia* and *telepathy* to cover all impression received at a distance without the normal operation of the recognised sense organs'. ⁵⁶

At the museum of Submarine Telegraphy in Porthcurno near Cornwall in England is a graph of the so-called Earth current measured in a cable that ran from there to Newfoundland. In the mid 1850's over a period of 72 hours, the graph showed a telegraph signal of over 100 volts

⁵¹ *TTB*, p264, Thomas A. Watson, Exploring A Life: The Autobiography of Thomas A. Watson, pp98, 99

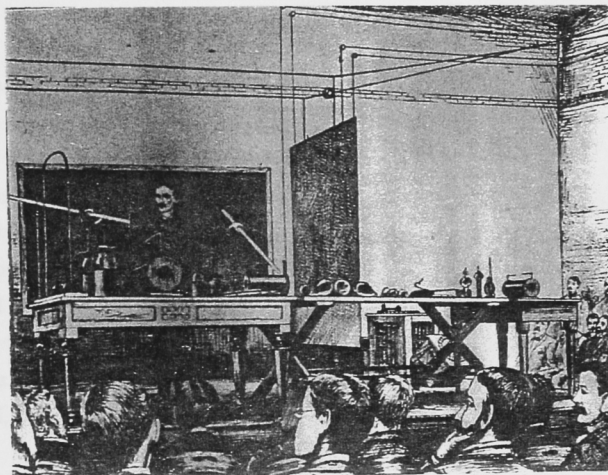
⁵² *TTB*, p265

⁵³ Stephenson, Neal, article on the "Mother Earth Mother Board", Wired, Vol. 4, No. 12, Dec 1996, p. 99

⁵⁴ *TTB*, p228

⁵⁵ Royle, After Derrida, Manchester, 1995, pp 70, 71

⁵⁶ Royle, After Derrida, Manchester, 1995, p 70



5. Nicolai Tesla demonstrating his theatrical electrical theories and the amplitude of the telegraph signal was only 70 volts. Early pulses that came down the cable smeared and weak and were not heard above the music of the spheres.⁵⁷

⁵⁷Stephenson, Neal, article on the "Mother Earth Mother Board", *Wired*, Vol. 4, No. 12, Dec 1996, p.117

"Long cables act as antennae, picking up all kinds of stray currents such as the rotation of the Earth, and its revolution around the sun, sweep them across magnetic fields of terrestrial and celestial origin."⁵⁸

Scientific analysis engaged a strong sense of the mystery of magnetism and electricity and for a long time allowed beliefs in mesmerism, animal magnetism, alchemy and astrology to flourish prior to the French and Industrial revolutions were being channelled into supposedly more rational belief systems. This voice was still prominent when the telephone was learning how to speak with the inevitable leakage in cables with primitive insulation when early telegraphers only produced noise at the other end.⁵⁹ Male sorcery had not successfully found the correct frequency to switch successfully to electric, and the flaming tongues of feminine sorcery were only partially turned down.⁶⁰

'Water waves, sound waves, vibrating strings.... *something* is always waving. The figure of sound is borne by the air. What bears the fleeting figure we call light? One thing has become certain, whatever it is, it is not material!'⁶¹ The telecommunications of the future will increasingly use light for telecommunication. Professor Alan Snyder is one scientist who is working on this and he believes that computer software will be less material as well. Marina Abramovic believes that in the future art objects will also be immaterial, and people will experience art and communicate ideas directly through mind power.

Fluxus emphasised a shift from the material to the immaterial and introduced styles in art that focused on our mental abilities. Joseph Beuys describes intuition as a kind of telecommunism:

Intuition is nothing other than that which we understand as thought, but it is a superior form of thinking, an enlarged consciousness in which one realises that man is free⁶².

The ancient Chinese wall is said to be built and rebuilt in a kind of feng shui that relates to the magnetic lines of the earth, which have moved slowly over the centuries. In the work 'The Lovers; Walk on the Great wall of China' while walking the Chinese wall to farewell Ulay, Abramovic developed a resonance with the rocks which it was sometime built out of which were green with copper traces. From this experience her body of work "transitory objects" using rocks, clay and crystals were to emerge.

⁵⁸Stephenson, Neal, article on the "Mother Earth Motherboard", *Wired*, Vol. 4, No. 12, Dec 1996, p.

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⁵⁹Stephenson, Neal, article on the "Mother Earth Motherboard", *Wired*, Vol. 4, No. 12, Dec 1996, p.

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⁶⁰Ronell, *TTB*, a phrase adapted from p99: In historico-technological terms, this means a look at the mostly subdued feminine underside of technological desire, whose emblazoned tongue has in part been turned down.

⁶¹Zajonac, Arthur, *Catching the Light: the entwined history of light and mind*, London, 1993, p123

⁶²Wijers, Louwrien and Pijnappel, John, *Art meets Science and Spirituality in a Changing Economy*, London, 1990, p 7

Nikolai Tesla, inventor of AC current and various electrical devices, believed he would be able to create a telecommunication system incorporating radio and television that would bypass capitalist corporations (but he didn't dare tell his sponsors Morgan and Westinghouse of his plans) that could be received for free by anyone, anywhere in remote and impoverished regions. He also believed that one day we would be able to plug appliances directly into the earth. There is an anarchism running a parallel with artists' interests in economics such as Robert Filliou's *A Poetical Economy* and Joseph Beuys' 'Spiritual Economy'.

Chladni plates were invented by a man fascinated by acoustics. Faraday, a scientist who invented electro-magnetic induction was very interested in the way Chladni plates made visible the invisible, and translated sonic phenomena into visual scriptures⁶³. This investigation is not only of use to hard science but can venture toward hermeneutics, a science of interpretation, especially of Scripture, and a kind of heretics, the study of alchemy.

Animal magnetism, a seventeenth century mystic medicine, reinvented itself in quasi-scientific practices in Europe and the United States. Leading to the doctrine of spiritualism in the 1850's were strange 'sciences' called "electrical psychology", "electro-biology" and "phreno-magnetism".⁶⁴

Crystal ball gazing was popular at the time when the telephone was about to speak. Marina's *Transitional Objects* made of crystal are interactive and are intended to communicate with the viewer in non visual ways. Spiritual ecstasy when it seeks to transfer language aspects of the experience often reaches for the language of sex.

⁶³Zajonac, Arthur, *Catching the Light: the entwined history of light and mind*, London, 1993 p127

⁶⁴Potts, 'Technomysticism', *21C*, Autumn 1993, p44

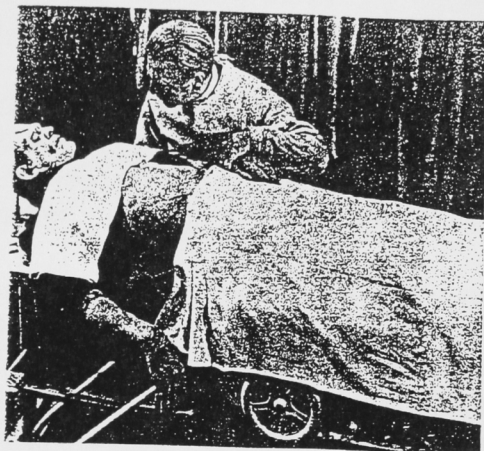
*Phone Sex, Intoxicating Phoney Organs and the Electric
God/Shit Problem*

'Technology has broken into the body (every body: this includes the body politic and its internal organs, i.e., the security organs of state)⁶⁵ All organs are phoney in the process of becoming a desiring machine, becoming a body without organs. The telephone 'as a dual-functioning organ' with a 'split personality' calls up ethical voices (Ronell puts through Hegel, Heidegger, Kant, Kafka), intoxicating organs along the way. But an organ has never been pure, it is constantly receiving calls from other organs and participating in an interconnected flow. As the Telephone begins to behave like "an actual genital" Avital Ronell intertwines it with the Freudian subject, super-ego and all. 'The telephones sexuality has not been explored, though allusions are made to it in underground journals, minitel advertisements and phone sex advertisements.'⁶⁶ Conscience calls up on the telephone, although the judgement of God and Freudian priests are not needed, since Artaud invented the caca phone - poo phone and Body without Organs. Telepathy is not far way when sex phones in from Stone, Lacan and even Derrida. And the paragraph on transference love hasn't even begun.

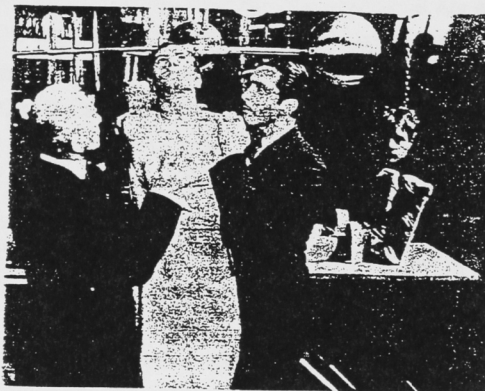
Phoniness is a quality, as is 'telephonic' and whatever it is refers to is also referring to something else, like language. Language is a kind of phoniness as it always involves a kind of co-speaking. It also allows us within the method of this writing to reflect upon authenticity as it is tied to authority and authorship in philosophical and psychoanalytical conversation. Derrida and Ronell are reassembled organs and intermittent voices and in Burroughs terms are viral - an artificial intelligence. Artificial intelligence, artificial organs - the possibility of artificial sexuality phones in and all are inextricably linked to the idea of prosthesis and God. Notice how a rhizomic phone sex is not limited to just that one activity but opens up promiscuous connections, conscious and unconscious. The reference to original sin is not that original, and God's voice is just a giant telephone call. Adam and Eve didn't pick up an apple to all of a sudden speak and have sex, they picked up the red phone - the one God contradicted and said was only for state emergencies and therefor unnecessary, out of bounds and would lead to a nomadic existence outside the body without organs. So they grew organs and learnt about things, sex, the world and language. Phone sex may be one way of offending papal sexual interdictions and may perhaps intersect at a kind of phoney sexuality, especially if we pass it through the eye of god so that the best of it may remain to be inverted as a pure and potent communicative desire imbued with a conscience. There is something medusoid about phone sex, something which makes one want to avert their gaze. The snake rings persistently as it is

⁶⁵TTB p 109

⁶⁶TTB p 104



'The monster and Dr Waldman', production still from the 1931 film *Frankenstein* directed by James Whale.



'It's alive!', production still from James Whale's *Frankenstein*.

6. Frankenstein

an extension cord to the oldest telephone "There was something he was not able to look at...to a structure of decapitation - for what else would it mean to hold a petrified ear-mouthpiece to one's head?"⁶⁷

Dual functioning organs can produce a toxic shock when they deviate from their intended usage according to Freud whose example is the sexually scopophilic eye sent blind, because the eye has begun to mime a genital. Freud also tells us how vision is shut down by 'something like an internally punishing voice...we must wonder whether the telephone line when psychoanalysed, still carries remnants of selfpunishment in the form of ...two

⁶⁷TTB p.138

subjects of distance and loss of sight'⁶⁸ What did people desire when they called up technology and constructed sexuality?

Organs become intoxicating when they compete for more than one function, such as the mouth that eats and kisses, and their 'erotogenic function' is increased. It is common saying that if one misuses their eyes for sensual pleasures that they will turn blind. All organs are phoney when it comes to the BwO.

Phone sex and psychoanalysis translate everything into phantasies. 'The BwO is what remains when you take everything away. What you take away is precisely the phantasy...Psychoanalysis does the opposite: it translates them into phantasies, it converts everything into phantasy, it retains the phantasy.'⁶⁹ In the psychoanalytic session words are transported within the transference circuit. In phone sex words are transported over wires, an electrical transference with a different professional ethos and service. Frankenstein has an altogether different ethical problem in his creation of artificial life and he uses copper wires to tie up bodies, stitch up their organs, puncture, acupuncture and pass rebirthing electric currents through them. Deleuze and Guattari talk about using string and rope for a rewiring of ethics, experiment, but perhaps these experiments could be combined by intertwining strings with wires. The body without organs leads to experimentation and God leads to repression. When I confuse you by talking about phone sex while talking about the schizo analytic idea of the telephones sexuality it will be important to remember that 'the neurotic patient and the perverted individual are to the schizophrenic as petty thieves are to the daring safe cracker'⁷⁰

How do you make yourself a body without organs with telecom wire.

"Mistress, 1) You may tie me down on the table, [telephone wires and] ropes drawn tight, for ten to fifteen minutes, time enough to prepare the instruments; 2) one Hundred lashes [of phoney nine-tails], a pause of several minutes; 3) You begin sewing, you sew up the hole in the glans [with telephone wire which is a needle and a thread in one]; you [install cables and] sew the skin around the glans to the glans itself, preventing the top from tearing, you sew the scotum to the skin of the thighs. You sew the breasts, securely attaching a button [and receiver] with four holes [and a speaker] to each nipple. You may connect them with an elastic band [and phoney extension cord] and button holes [and dials].

Deleuze and Guattari's *A Thousand Plateaus* chapter *How Do You Make Yourself a Body Without Organs* have been installed with 'wires', insulated by parentheses'. Deleuze and

⁶⁸TTB p.101

⁶⁹Deleuze and Guattari, translated by Brian Massumi, Capitalism and Schizophrenia: A Thousand Plateaus, London, 1988, p151

⁷⁰TTB, p109, Gilles Deleuze and Felix Guattari, Capitalism and Schizophrenia: Anti-Oedipus, New York, 1977, p. 13

Guattari say that this is not a phantasy, it is a program: There is an essential difference between the psychoanalytic interpretation of the phantasy and the antipsychiatric experimentation of the program."⁷¹

Organs are fragile and they go missing, especially in the surgery of Frankenstein, and technology provides them with an extension cord. "Man has, as it were, become a kind of prosthetic God. When he puts on all his auxiliary organs he is truly magnificent."⁷² Is God the dream of absolute technology? Made in his image and sound systems, man adorns himself with a mass of artificial supplement disguised as divinity.⁷³ "On November 28, 1947, Artaud declares war on the organs: *To be done with the judgement of God*, "for you can tie me up if you wish but there is nothing more useless than an organ." Experimentation: not only radiophonic but also biological and political, incurring censorship and repression."⁷⁴ Prior to the bondage passage, experimentation includes Yoga and other forms of 'experimentation are mentioned. Later Deleuze and Guattari advise that being 'organised, signified, subjected- is not the worst thing that can happen; the worst thing that can happen is if you throw the strata into demented or suicidal collapse, which brings them back down on us heavier than ever.'

Anne Finnigan describes electrical sexual schizoid spirits in Joyce Hinterding's sound art: "*The action is in the line. Wind it, draw it, to a certain number - enter Pythagoras and the mystery of mathematical configurations - and a subtle electronic body presences out of absence.*"

and further she says

"...Lacan came up with the notion of the *hors-sex*, outside sex, which he described as the soul of copulation. Not bodily copulation per se, but a more ethereal version: "In effect, as long as the soul souls for the soul, there is no sex in this affair." There is something of Lacan's soul of copulation in Hinterding's installation: a single coil, *hors-sex*, acts as an antenna, souling for souls of the subtle electrical shadowland, which, picked up by the oscilloscopes, are brought into the range of the eye."⁷⁵

Phone sex is not the only way to look for the erotics of multi-sensory experiences. Erotics is not the only way to look at the unconscious or intuition. But at these edges a semiotic deconstruction of phone sex analysis from Alluquere Roseanne Stone's *The War of Desire of Technology* will be woven into a telephonic interpretation of Freudian repression. A telephonic/radiophonic escape from Freudian repression will be explored with the help of Artaud's *To have Done With The Judgement of God*. Quite simply this is

⁷¹ Deleuze and Guattari, translated by Brian Massumi, *Capitalism and Schizophrenia: A Thousand Plateaus*, London, 1988, p 151

⁷² *TTB*, p 88, Freud, Sigmund, *Civilisation and Its Discontents*, pp 91-92

⁷³ *TTB*, p. 90

⁷⁴ Deleuze, Giles and Guattari, Felix, *Capitalism and Schizophrenia A Thousand Plateaus*, translated by Brian Massumi, London, 1988, p 150

⁷⁵ Finnigan, Anne, Artspace (ed), *I-Tone Aeriology*, Sydney, 1997, p 7



The sequence of events depicted here chronicles Sir George Sitwell's exposure in 1879 of a medium masquerading as a materialized spirit. The occasion, very similar to Sitwell's capture of Florence Cook in 1880 (see p. 18), was illustrated in the *Graphic*.

7. Medium

an investigation of how erotics and desire are embedded in a telephonic fabric which is woven out of the natural and selected collective/ technological unconscious. Not only are artists electro shocked like Artaud, they are electro shocking. We are tracking a kind of unconscious that artists often have which is promiscuous and open with its strong desire trained on escaping repressive spectacle and in this case allowing it to experiment with telephone wire.

Phoney organs are every organ. Ears, mouths, eyes and even skin. Single organs become double, split, multiple because we are able to see with our eyes and see with our ears. Organs have more than one function and never quite exist by themselves. Erotic localities are not contained to one or even just a few organs. They spread across the body, beyond the body, extend into machines, imagination and even space and time itself. The erotic body is prosthetised and extended by telephone cords, so what is real and what is phoney interchange without become unreal. 'The organs distribute themselves on the BwO...It is

not a question of a fragmented, splintered body, of organs without the body (OwB). The BwO is exactly the opposite...and it was born out doing away with the judgement of God.

'The material problem confronting schizoanalysis is knowing whether we have it in our means to make the selection, to distinguish the BwO from its doubles: empty vitreous bodies, cancerous bodies, totalitarian and fascist'. So the question of phone sex is the possibility of using it in part for the construction of a BwO, not so much how to police it. It may be possible that the telephone's sexuality twists an analysis of phone sex back into the analysis of technology, psychoanalysis and telepathy.

'Self punishing desexualisation of the body's topography emerges from "an organ with a dual function": Sexual pleasure is not attached to the function of the genitals. The mouth serves for kissing as well as eating and communication by speech...' ⁷⁶ Ronell feeds the idea of the telephone into organs as they become intoxicated, disappear and reemerge as prosthesis, becoming at once 'godlike' ⁷⁷ and phoney.

Phone sex can perhaps be intoxicating when considering the sexuality of the phone. William Burroughs created intoxicated characters whose typewriters were fleshy pulsating organs in *Naked Lunch*. *The Telephone Book* discusses the sexuality of the telephone by way of this aforementioned telephonic Freudian repression. This occurs in the Chapter Derrida to Freud where organs pop up in relation to Fort Da, where the womb is discussed as man's favourite organ and then organs are discussed as dual functioning. *The Telephone Book* interrupts a toxic flow with the text "We have to cut the shit", yet in fact like Artaud it plunges straight into it with a lot of noise to avoid God's Judgement, mimicking a nervous breakdown. This connection or pipe is made to Deleuze and Guattari's schizophrenic and zomboid body without organs which follows through with 'the ear, eye and even skin's loss of authority as they acquire technical extension and amplification in media' ⁷⁸. The eye, ear and skin become telephonic. It is not too difficult to see how the telephone is an ear mouth extension, but this status is not permanent as the ear mouth interchanges with the anus and other organs. Again this toxic connection will reveal the connection to Artaud's cacophone/ poo phone.

The telephone is not just a phoney organ, a 'double and phantom of an organ' ⁷⁹. The phone can be a phoney 'missing mouth, displaced genital, a mother's deaf ear' or 'partial object-ear'. It is definitely possible to blind oneself on the telephone. ⁸⁰. In terms of a telephonic Freudian repression, vision can be interrupted by psychogenic disturbance. It is

⁷⁶TTB p 102

⁷⁷TTB p 103

⁷⁸TTB p 109

⁷⁹TTB p 109

⁸⁰TTB p 106

something like either the super ego or the body without organs which can take over here. If the superego does then vision receives a call from God and the legal system passing judgement. The difference between God and the body without organs engages a moral and ethical territory. How does the body without organs allow one to 'see with ones skin'.⁸¹ It allows the subject to disconnect the cables issuing judgement from God.

Data-compression, the radio play, telephonic passage of bodies over wires, 'new erotics' and **problems with power** are what Alluquere Roseanne Stone extracts from her study of phone sex. These may be useful in attempting to create a tool for the imagination, extending the body-without-organs. Phoney organs for sure are built by man who is almost godlike as "...Freud [and Avital conjure] an image of a future telephone system that would take root, growing as it were, from within the body."⁸² Even Freudian repression gets into this circuit with strange gutta-percher and rubber insulated telephonic insulation to be interrupted by the electro-shocks of Artaud's radio play. Data spheres inform into data scapes and data bodies. Phone sex sets adrift signifiers in a particularised physical experience and "the most powerful attractor becomes the client's idealised fantasy."⁸³

The client uncompressed the tokens and constructs a dense, complex interactional image. In a Lacanian interpretation of these interactions, the client and provider mobilise erotic tension by taking advantage of a lack, which arises as a product of the tension between embodied reality and the emptiness of the token, in the forces that maintain the pre-existing coded by which the token is constituted. The client mobilises expectations and pre-existing codes for body in the modes of experience, such as smell and taste, that are absent from the token.⁸⁴

Transference-love

Lacan's section The Transference and the Drive declares that the reality of the unconscious is sexual. He points to an affinity between enigmas of sexuality and the play of the signifier. Lacan uses an analogy of Chinese astronomy which accurately predicted diurnal and nocturnal variations, and concludes: "To carry the thing to its limit, one might say that primitive science is a sort of sexual technique". He continues talking about how the world was imagined as a great fetish just prior to modern science which then initiated the split between astrology and astronomy. Lacan draws a "line of desire"⁸⁵ to the 'reality' of sexuality, which he explained in old Darwinian erotics as relying on sexual division

⁸¹Deleuze, Giles and Guattari, Felix, *Capitalism and Schizophrenia: A Thousand Plateaus*, translated by Brian Massumi, London, 1988, p. 150

⁸²*TTB*, p 88

⁸³Stone, *The War of Desire and Technology at the Close of the Mechanical Age*, Massachussets, 1995, p95

⁸⁴Stone, *The War of Desire and Technology at the Close of the Mechanical Age*, Massachussets, 1995, p95

⁸⁵Lacan, *The Four Fundamental Concepts of Psychoanalysis*, translated by Alan Sheridan, London 1977, p 156

with a female and male pole - for the survival of the species, of course. But at the end he asks while inserting a playful *fort da* answer, yes no:

What is this desire? Do you think that it is here that I designate the agency of transference? Yes and no. You will see that the thing is not so simple, if I tell you that the desire that we are concerned with is the desire of the analyst.

Avital also looks at the sexuality and unconscious of the telephone in the chapter *Derrida to Freud*. We know that Avital shared insights, walks along the beach and important visions with Roseanne Alluquere Stone, and despite referring to most of the sexual and interconnected organs as well as phoniness there is little trace of phone sex and the nearest thing is the telephone conversation intercepted between Marguerite Duras and Derrida which isn't real phone sex because it is an exercise in fragmenting authorship in a love scene, a Derridean play with phoney language and a theatrical staging of text, and a *fort da* play with telephonic love. With phone sex hovering on our lines it is differed as a play with ones authorship and subjectivity.

Roseanne Alluquere Stone moves quickly from phone sex to computer interaction involving on-line psychotherapy an sex, sometimes together. It is here that computer sex uses phoney sexuality with phoney organs through what Stone's positive vision sees as helping to offer new possibilities and "realities" for the unconscious. An altogether different kind of phoney connects to identity when the phone phones, instead of *me* or *I* or *so and so* phones.⁸⁶ Phoney sexuality is the telephonic interrogation of Freud's concept of the ego as it is a bodily and organic ego. Ronell grafts a telephonic idiom onto this theory, since the telephone is an extension cord of the ear-mouth organ. Prosthetically God-like the telephone, like Artaud and Judge Schreber are nodal points with their divine telerays grounded in abjectional territory.

"The sex of the addresser awaits its determination by or from the other. It is the other who will perhaps determine who I am-man or woman. nor is this decided once and for all. It may go one way one time and another way another time. what is more, if there is a multitude of sexes (because there are perhaps more than two) which signs differently, then I will have to assume (I-or rather whoever says I-will have to assume) this polysexuality. This is what I risk, of course, but I take the risk with the momentum....from Nietzsche's text where he himself says, I am two, my father and my mother. after pursuing its consequences, one finds that this duality is not just any duality among others. It compels an irreducible and essential plurality."⁸⁷

⁸⁶TTB, p45. Ronell discusses the notion of a phoney as "inauthentic identity" and putting a metaphysics of identity on hold."

⁸⁷Derrida, Jacques, Claude, Levesque and McDonald, Cristie, *The Ear of The Other*, Montreal, 1982, p 53

Artaud's radio play and celestial telegraphy⁸⁸ broke into the machine of the voice and wavelength, body and electricity. Phone sex and Artaud are two subjects who when telephonically connected are bound to misconceive or conceive polymorphously. Artaud offers to transfer the phone sex call to an electro-shocking cacophony (poo-phone) which is simultaneously the call to God.⁸⁹ Ronell reaches for the "Deleuzian switchboard barrier containing flow "every machine, in the first place, is related to a continual flow [*hyle*] that it cuts into. It functions like a ham-slicing machine removing portions [*prelevement*: a skimming off or draining off, a deduction from a sum of money on a deposit, etc.] from the associative flow: the anus and the flow of shit it cuts off, for instance ; the mouth that cuts off not only the flow of milk but also the flow of air and sound."⁹⁰

Stone discusses other erotic interactive acts mediated by technology such as net sex, and reveals a wider bandwidth of eroticisms more inclusive of alternative models⁹¹. New nets or matrixes of telephone and computer technology and interaction combine to open up new forms of identity, unconscious and desire. The term matrix when read by psychoanalysis goes more directly to the unconscious where it is related to Lyotard's *figure matrice* and Krysteva's chora. Bracha Lichtenberg Ettinger describes how the matrice simultaneously metamorphoses into the phallus, and finds linguistic traces within the pre- linguistic. Every object can be a phallus yet Bracha reveals how this definition is not closed and how it is interwoven with the matrix. On the face of it phone sex has little to do with psychoanalysis but Stone uncovers uncanny craft of the phone sex worker to use signifiers to slip into real or imagined gesture.

An apparent conflict arises between desiring-machines and the body without organs. Every coupling of machines, every sound of a machine running, becomes unbearable to the body without organs...In order to resist organ-machines, the body without organs presents its smooth, slippery, opaque , taugth surface as a barrier. In order to resist linked, connected, and interrupted flows, it sets up a counterflow of amorphous undifferentiated liquid. In order to resist using words composed of articulated phonetic

⁸⁸Dyson, Fran, convened by the Powerhouse Museum, 'The Last Pulse: Artaud, Varese and the Exhaustion of Matter' One Hundred Years of Cruelty, conference program

⁸⁹*TTB* p. 21 "in 'The Madonna's Conception through the Ear' Earnest Jones convincingly shows the ear to cover for the displaced anus" and the footnotes continue in no.20 of *The Yellow Pages* "We have isolated the more telephonically constructed illustration of the ear's pregnancy from which Jones extrapolates anal origins for the immaculate aural conception, the sacred ear overwhelming the repressed body of earlier anal-sadistic zoning laws.

Massumi's translator's foreward to *A Thousand Plateaus* tells us that Deleuze's miraculous conception is achieved by an arse fuck of the who's who of philosophical giants, p x (roman numerical introduction)

⁹⁰*TTB*, pp. 125 and 429, Deleuze and Guattari, *Anti-Oedipus*, p.36

⁹¹Stone, *The War of desire and Technology at the close of the Mechanical Age*, Massachussets, 1995pp 77

units, it utters and gasps and cries that are sheer unarticulated blocks of sound. We are of the opinion that what is ordinarily referred to as “primary repression” means precisely that: it is not a “countercaethexis,” but rather this *repulsion* of desiring-machines by the body without organs.⁹²

Freud claims that vision can be disrupted by something like an internally punishing voice. .. We can translate this phenomenon back into the idiom of telephonic repression as follows: the disconnection, effected by repression, takes place when the ego hangs up abruptly on ideas that have come into opposition with other more powerful ones.

The extent to which the telephone feeds into the psychogenic disturbance of which Freud writes, or in fact simulates it, needs to be seriously considered. Understanding the organ *as such*, in its singular unity, still remains to be determined. But the kind of organ that the telephone duplicates, replaces, or protects may itself be subject to multiple displacements (psychoanalysis argued convincingly for the interchangeability of the anus and ear, for instance). If, by this logic, the telephone begins to behave like an actual genital,” we may be opening the shutters on the scandal which accompanied its conception. **The courts had to decide whether the telephone amounted to an instrument of seduction and entry.** Thus, in New England, a group of Puritans fought to have its material placement legally restricted. They sought law enforcement for the telephone’s eviction from the bedroom. To deny the telephone’s libidinal claims would be tantamount to denying infantile sexuality.⁹³

An aspect of telephonic being can manifest by tying the telephone unconsciously to organ-ic metaphors such as body parts, ears, mouths, and genitals etc. Organs are connected to our unconscious and artists such as Joyce Hinterding, Antonin Artaud, Joseph Beuys and Lyndal Jones explore this in their art.

Like Beuys’ conceptual art that included writing ‘intuition’ onto boxes, Lyndal Jones also uses the theme of mental processes. Lyndal states that, ‘Central to *The Prediction Pieces* is an examination of the processes of the acts of prediction... the processes through which we arrange our futures within our minds’.⁹⁴ Disconnections are needed to transfer to phone sex to a verbal art, a verbal erotic art. Like Lyndal Jones, *Capitalism and Schizophrenia* uses devices of “erotic art” to deconstruct power and Freud. It asks: ‘How does one introduce desire into thought, into discourse, into action? how can and must desire deploy its forces within the political domain and grow more intense in the process

⁹²Deleuze and Guattari, *Capitalism and Schizophrenia: Anti Oedipus*, New York, 1977, p. 9

⁹³ *TTB*, pp. 101-104

⁹⁴Jones, Lyndal and Cramer, Susan (ed’s), *The Prediction Pieces*, Sydney, 1992, p. 8

of overturning the established order? Ars erotica, ars theoretica, ars politica.”⁹⁵ Her 1994 work *From the Darwin Translations: Room with Finches* reconstructs in video a facsimile of Freud lying on The Freudian Couch, which is accompanied by a very lustful voice-over of the artist which enters a seductive relationship and dialogue with the image and what the audience brings consciously and subconsciously of Freudian myths, and commonplace theory now that Freud’s own personality coloured his interpretations. The artists feminine unconscious reveals an unexpected side to Freud, and the onus is on the audience to complete the work in their own mind. The disparity between what we see, what we hear and what we know at a multiplicity of levels in our minds is an example of an artists poetic analysis of psychoanalysis. It is not just a theatre of Freud’s interior but Jones’ interior and the interior of the viewer, an interiority oozing with fractals of exteriority.

If the telephone surprises with its ability to connect psychoanalysis and telepathy, what happens when phone sex gets on the line. Perception through a non-phenomenal seeing, in the sureality of phantasms, psychogenic disturbance, emerging god-heads exist regardless of falling into a sex industry, there is always a fall into time and space outside the garden of Eden where psycho sexual or psychic and sexual repression and oppression need to be negotiated. The feminine and telepathy, outside of state or corporate telecom networks, speak on this line to the unconscious. Stone is contemplating phone sex when she says:

“Sex usually involves as many of the senses as possible. Taste, touch, smell, sight, hearing- and, for all I know, short-range psychic interactions- all work together to heighten the erotic sense.”⁹⁶

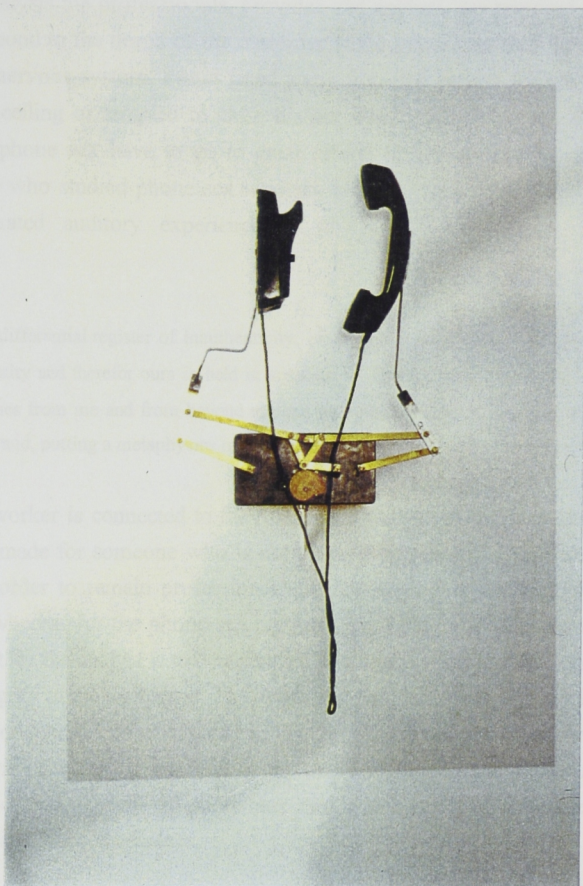
Stone, like this project is receptive yet unable to speak with authority on psychic interactions such as telepathy. Derrida is interested in deconstructing authority and authorship and tries to speak Freud’s thoughts for him and uses the idea of telepathy to simulate/actualise this. This has some parallels to the human project of *desiring* to communicate with or over distance. Desire can be enhanced by distance, yet communication is not entirely part of phone sex desire.

In *Telepathie* Derrida convinces the reader of his interpretive texts that he is not all, that he is in transference with Freud, reading his thoughts, and that he has a ‘dirty mind’ when he attempts to speak Freud’s thoughts:

“Me, psychoanalysis, I have a foreign body in my head.”⁹⁷

⁹⁵Foucault’s *Preface* to Deleuze and Guattari’s, *Capitalism and Schizophrenia: Anti-Oedipus*, New York, 1995, p. 18

⁹⁶Stone, *The War of Desire and Technology at the Close of the Mechanical Age*, New York, 1995, p6



8. How About A Couple of Sailors, Rebecca Horn, telephone, metal construction, motor, 1990

telephone, telesignal ...What do you want me to say to you, **sleep with me**, that's all that interests them, the rest doesn't matter. So the **telepathic** announcement has come true even if it hasn't come to pass in external reality, that's the hypothesis I'm allowing to be read at the very moment I foreclose it at the surface of my text.⁹⁷

⁹⁷Royle, *After Derrida*, Manchester, 1995, p66, Derrida, *Telepathie*, p35, Furor, 2, February 1981: "it is a question of 'admitting a foreign body into one's head, into the ego of psychoanalysis. Me psychoanalysis I have a foreign body in my head...'"

⁹⁸ Royle, *After Derrida*, Manchester, 1995, p66, Jacques Derrida' *Telepathie*, p 35, Furor, 2, February 1981

In phone sex and psychoanalysis the professionals, provider and analyst, are required to be ears and mouths that respond to the needs of the customer while bypassing their inner self or affecting their own nervous system. Freud faced away from his patient who was presumably looking at the ceiling or tempted to close his/her eyes while lying on the couch. People engaged in phone sex have to go to great efforts to see each other via teleconferencing, and Stone who studied phone sex workers doesn't believe this is very common. In the concentrated auditory experience of phone sex is a kind of *noncommunication*.

"The phone phones, shading in a differential register of inauthenticity, establishing the phoney, the shady Other, like the moon, whose identity and therefor ours is held in suspension. "Hello, may I speak to -?" "You are." So the voice that comes from me and from beyond me can be a phoney one, it can miss the point, performing and inducing fraud, putting a metaphysics of identity on hold."⁹⁹

The role of the phone sex worker is connected to the role of the analyst in the way that cries of abuse and love are made for someone who is not there. Analysts and phone sex workers are 'not there' in order to remain professional and detached. For the analyst, being objective is the goal, whereas for the phone sex professional, being a speaking sex object is the goal. The object for the analyst is to be scientific and analyse the psyche, and to restore the subjective integrity of the analysand. The object for the phone sex worker is to be a sex object of desire condensed into words, and subjective integrity is not a concern of either the customer or the provider, at the time of the call anyway. In the logic of telephonic transmission, certain aspects of phone sex and psychoanalysis resonate, mutate, transmit, yet never directly communicate.

The phone sex professional is engaged with and connected to his/ her caller by condensing sex, something that usually relies on every possible sense, into distant speech and phonetics via the telephone. Verbal utterances are telecommunicated, the tele adding to both the non- communication while perhaps enhancing the phantasy. Communicative interactive feedback which is heavily dependant on eye contact and body language is converted into information transmissible entirely through the auditory sense over wires. Analytic sessions create an ear-mouth connection 'so that the unconscious can be hooked up and encouraged to speak'¹⁰⁰.

The sex workers took an extremely complex, highly detailed set of behaviours, translated them into single sense modality, then further boiled them down to a series of highly compressed tokens. They then squirted those tokens down a voice-grade phone line. At the other end of the line the recipient of all this effort added boiling water, so to speak, and

⁹⁹ TTB p45

¹⁰⁰ TTB p99, Freud, *Recommendations to Physicians practicing Psycho-Analysis*, SE, 12:111

reconstituted the tokens into a fully detailed set of images and interactions in multi-sensory modes.¹⁰¹

What would happen if a phone sex operator was also trained as the textual operator of *The Telephone Book*? Ronell's *Last Call*¹⁰² constructs a philosophical/psychoanalytical narrative within a phone sex scene. This strategy is comparable to Derrida's *Telepathie* which 'in terms of the literary is, above all, the manner in which its multiple voices (starting with 'Derrida' and 'Freud' but irreducible to these two) illustrate a theory of fiction that Dorit Cohn calls 'transparent minds'¹⁰³ Ronell starts with 'Duras' and 'Derrida' and goes onto 'Nietzsche', 'Freud', 'Heidegger', 'Juliet Flower MacCannell', 'Maurice Blanchot', to name a few.

If she does not give her number, she gives her name, giving it like the first letter of a number, in fact. She does not give her proper name, because she is on the telephone. What she gives is a phoney, coded name, therefore, a "prename." By giving him her name she gives herself the gift of name. She is not given a name but gives, if that were possible, her own name. "-Il se passe un mois. C'est pendant ces jours-la qu'elle se nomme. Qu'elle lui donne un prenom comment l'appeler qui commence par lettre F" (26)

If this is to be a story of love, it is because he says that she has a voice to which one loves to listen. He fascinates, hallucinating her voice.

They describe each other to themselves. A nonreflexive self, for their blindness lets them see with the eyes of the other. Expropriated orbs: the "she" that sees herself is a he, if eyeballs have a sex. She borrows his blinded eye in order to see herself. This is how the story begun, hopelessly saying we have to see. But not with the straight shooting epistemology of seeing with one's own eyes. They lift their eyes up to speech. She holds her breast in his hands; and speaks into the telephone with the other. The telephone begins to caress her; it goes inside and out. "Dit: c'est la premiere fois. Dit le plaisir d'etre seul, que cela procure. Pose le telephone sur son coeur. Entend-elle? - Elle entend"(27)

It would be naive to suppose that only mouths spoke to telephones. Just as naive as denying the nipple nature of the mouthpiece. The telephone-stethoscope absorbs his heart. Her voice vibrates him."-Il dit que tout son corps bat de meme au son de sa voix. -Elle dit qu'elle le sait. Qu'elle le voit. L'entend, les yeux fermes"(27) You see in French, the voice, by homophony, sees what it mouths (voit/vois). "-Il dit: j'etais un autre a moi meme et je l'ignorais."¹⁰⁴

Hegel's equation of high thought with semen would contaminate and possibly lead to a diabolical male pregnancy in the ear canal of the client. Luckily Deleuze analyses the

¹⁰¹ Stone, *The War of Desire and Technology, at the Close of the Mechanic Age*, Massachussets, 1995, p95

¹⁰² *TTB*, p353 to 361

¹⁰³ Royle, *After Derrida*, Manchester, 1995, p79

¹⁰⁴ *TTB*, p356, (26) refers to Heidegger, (27) to Rousseau



9. self portrait by Antonin Artaud

relationship of desire to reality and ferrets out “the fascism in us all, in our heads and in our everyday behaviour, the fascism that causes us to love power, to desire the very thing that dominates and exploits us.”¹⁰⁵

Excrement, as a sign of death, is formless matter excluded from the organisation of the symbolic order. It poses a threat to cultural formations because it signifies a wasteful expenditure that circumvents societal modes of production and because it is an originary sign of autonomous production, of sovereign creativity bypassing societal structure of exchange. Excrement marks the body and not the socius, as the centre of production, whence comes the necessity, in the process of socialising the infant, of controlling the anal functions and establishing the anus as a place of possession and exclusion. This exclusion entails, in the major irony of human ontogenesis, the rejection of one’s own body, a rejection which is the very origin of sublimation. Any desublimated return to anality in adult life marks a return of the repressed and serves as a contestation of the symbolic law.

Artaud pits his own creativity against that of God, where the two are nevertheless mediated by death: “The Word is not made flesh, the flesh will be made shit and, this will henceforth be the only word of imprecation” (17:214) in restating the Johanine myth of creation, Artaud specifies corporeal origins, the “latrines of sublimity”(12:41), the chaotic magma of existence where life and death are in constant struggle and where the soul is torn between angelic purity and diabolic filth and corruption.¹⁰⁶

*The Honey kernel of the cyst
of the lingual gum
of the anal tongue
of the hard palate,
glottis,
larynx,
pharynx. (23:328)*

Weiss tells us that Artaud uses the letter K a lot in his glossolalia for its glottal effect, K also being the least frequent consonant in the french language that he spoke.

Here the connection is not merely symbolic: contemporary psycholinguistics teaches that the pronunciation of glottal occlusives (sounds created by closure of the glottis) creates a direct subglottal pressure on the diaphragm and intestines, thus facilitating defecation.¹⁰⁷

¹⁰⁵Deleuze and Guattari, *Capitalism and Schizophrenia: Anti Oedipus*, Foucault's *Preface*, p 13

¹⁰⁶Allen S. Weiss, *Phantasmic Radio*, pp21, 22 from the chapter ‘From Schizophrenia to Schizophonica’

¹⁰⁷Allen S. Weiss, *Phantasmic Radio*, pp21, 22 from the chapter ‘From Schizophrenia to Schizophonica’, p25, North Carolina, 1995

“And that does not at all mean that desire is something other than sexuality, but that sexuality and love do not live in the bedroom of Oedipus, they dream instead of wide-open spaces, and cause strange flows to circulate that do not let themselves be stocked within an established order. Desire does not “want” revolution, it is revolutionary in its own right, as though involuntary, by wanting what it wants.... But what is a “real” desire, since repression is also desired? How can we tell them apart? We demand the right to very deliberate analysis.”¹⁰⁸

No need to pull out the telephone from the bedroom like the Puritans. We have merely placed one in the toilet¹⁰⁹ as well, breathing and uttering with an expanded repertoire. “But here, inside our walls, what exactly was taking place? An amalgam of revolutionary and anti-repressive politics? A war fought on two fronts: against social exploitation and psychic repression? A surge of libido modulated by the class struggle? Perhaps.”¹¹⁰ Air

¹⁰⁸Deleuze and Guattari, *Capitalism and Schizophrenia: Anti Oedipus*, new York, 1977, p116

¹⁰⁹ *TTB*: The toilet appears on page 123 in reference to Jung’s patient Miss St. “She explained the voices as invisible telephones. They called out to her that she was a woman of doubtful character, that her child had been born in a toilet, that she had stolen a pair of scissors in order to poke out a child’s eyes. (According to the anamnesis the patient had led a thoroughly respectable and quite life)” (C.J. Jung, *The Psychology Dementia Praecox*, p99). Once installed, the telephone accuses the childless woman of conceiving a child whose eyes she has removed, annulling the sight of the other at the outset of narrative projection. The child was found in a toilet. The patient later describes herself as a containing house. She hosts a toilet, like the telephone, as offering principal household cavities made invisibly to link the inside, an inside going as deep as one’s own insides, to an outside. Words are flushed through the telephone like so much excrement, nothing to hold this in the house, out with it. The flushing action taken by Miss St. appears to bolster her delusion of having millions to spare, immense cash flow and liquid assets. (Freud has made the definitive connection between money and excrement, both of which are hard to part with. The flush and the call: money down the drain.)”

¹¹⁰Michel Foucault, *Preface to Capitalism and Schizophrenia: Anti Oedipus*, New York, 1977, p. 11



10. *Max and the Baby Piano*, from the film *Der Eintanzter*, by Rebecca Horn. Max is seated upon a pile of telephone books.

lines, heavy breathing, sounds to awaken chakras, godshit screams disturb and are transformed by the rhizomic telephone installing as many connections as possible to critical crisis hot-lines.

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